QUEEN ELISABETH COMPETITION

cello

2022

CD1

1-4 WITOLD LUTOSLAWSKI (1913-1994) Concerto – **Hayoung Choi**
[INTRODUCTION ◦ 4 ÉPISODES ◦ CANTILÈNE ◦ FINALE]

5 JÖRG WIDMANN (°1973) 5 Albumblätter – **Marcel Johannes Kits**
[ADAGIO OHNE ALLEGRO ◦ LIEBELEI ◦ LIED IM VOLKSTON ◦ BOSSANOVA ◦ MIT HUMOR]

6-9 DMITRY SHOSTAKOVICH (1906-1975) Concerto n. 1 in E flat major op. 107 – **Yibai Chen**
[ALLEGRETTO ◦ MODERATO ◦ CADENZA ◦ ALLEGRO CON MOTO]

CD2

1-3 JOSEPH HAYDN (1732-1809) Concerto n. 2 in D major Hob. VIIb:2 – **Marcel Johannes Kits**
[ALLEGRO MODERATO ◦ ADAGIO ◦ ALLEGRO] (CADENZA: MSTISLAV ROSTROPOVICH)

4-6 JOSEPH HAYDN (1732-1809) Concerto n. 1 in C major Hob. VIIb:1 – **Bryan Cheng**
[MODERATO ◦ ADAGIO ◦ ALLEGRO MOLTO] (CADENZA: DAVID GERINGAS - BENJAMIN BRITTEN)

7-9 LUIGI BOCCHERINI (1743-1805) Sonata in C minor G. 2 – **Oleksiy Shadrin**
[ADAGIO ◦ ALLEGRO ◦ ALLEGRETTO]

10-12 LUIGI BOCCHERINI (1743-1805) Sonata in G major G. 15 – **Taeguk Mun**
[ALLEGRO ◦ LARGHETTO ◦ ALLEGRO]

13 EUGÈNE YSAŸE (1858-1931) Grave (Sonata for solo cello in C major op. 28) – **Sul Yoon**

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brussels philharmonic

Brussels Philharmonic –
Stéphane Denève, conductor (CD1)

Orchestre Royal de Chambre de Wallonie

Orchestre Royal de Chambre de Wallonie –
Vahan Mardirossian, conductor (CD2: 1-6)

CD3

1-4 DMITRY SHOSTAKOVICH (1906-1975) Sonata in D minor op. 40 – **Petar Pejčić**
[ALLEGRO NON TROPPO ◦ ALLEGRO ◦ LARGO ◦ ALLEGRO]

5-8 CÉSAR FRANCK (1822-1890) Sonata in A major FWV 8 – **Stéphanie Huang**
[ALLEGRETTO BEN MODERATO ◦ ALLEGRO ◦ RECITATIVO-FANTASIA (BEN MODERATO) ◦ ALLEGRETTO POCO MOSSO]

9-11 FRANZ SCHUBERT (1797-1828) Sonata in A minor D 821 – **Jeremias Fliedl**
[ALLEGRO MODERATO ◦ ADAGIO ◦ ALLEGRETTO]

CD4

1-2 GYÖRGY LIGETI (1923-2006) Sonata for solo cello – **Yibai Chen**
[DIALOGO - ADAGIO, RUBATO, CANTABILE ◦ CAPRICCIO - PRESTO CON SLANCIO]

3-7 BENJAMIN BRITTEN (1913-1976) Sonata in C major op. 65 – **Hayoung Choi**
[DIALOGO (ALLEGRO) ◦ SCHERZO - PIZZICATO ◦ ELEGIA ◦ MARCIA ◦ MOTO PERPETUO]

8-10 ALFRED SCHNITTKE (1934-1998) Sonata n. 1 op. 129 – **Oleksiy Shadrin**
[LARGO ◦ PRESTO ◦ LARGO]

11 DAAN JANSSENS (°1983) Wie aus der Ferne – **Taeguk Mun**

12 PAUL HINDEMITH (1895-1963) Phantasiestück op. 8/2 – **Woochan Jeong**

13-15 ROBERT SCHUMANN (1810-1856) Fantasiestücke op. 73 – **Samuel Niederhauser**
[ZART UND MIT AUSDRUCK ◦ LEBHAFT, LEICHT ◦ RASCH UND MIT FEUER]

Cello: Sebastian Comberti (CD2: 7-9), Karel Steylaerts (CD2: 10-12)
Piano: Tatiana Chernichka (CD3: 1-4 / CD4: 3-7), Dana Protopopescu (CD3: 5-8 / CD4: 8-10), Victor Santiago Asuncion (CD3: 9-11), Noreen Polera (CD4: 11), José Gallardo (CD4: 12-15)

Live recording of the first round from 9 to 14 May 2022 at Flagey (Brussels)
Live recording of the semi-final from 16 to 21 May 2022 at Flagey
Live recording of the final from 30 May to 4 June 2022 at the Brussels Centre for Fine Arts

Under the Patronage of Her Majesty Queen Mathilde

Executive producer: Olivier Vannieu (Off The Records)
Balance engineer: Frédéric Briant & Gauthier Simon
Sound recording, editing and pre-mastering: Frédéric Briant, Arthur Delzescaux, Mariette Iung, Augustin Pitrebois & Gauthier Simon
Texts & Translation: Guillaume Knop, Laura Jones, Martin McGarry, Maxime Schouppe, Barbara Stael
Photos: © Queen Elisabeth Competition – Derek Prager
Graphic design: Raf Thienpont

L’ajout du violoncelle aux disciplines du Concours Reine Elisabeth en 2017 a marqué un tournant important dans l’histoire du Concours. Le succès de la première session nous avait confortés dans l’intérêt porté à la création de ce nouveau concours, tant par les jeunes violoncellistes que dans le monde professionnel. La nouvelle session que nous venons de vivre n’a pas démenti l’attrait que suscite l’instrument. Et nous sommes convaincus, que, comme les lauréats de 2017, les jeunes musiciens que cette édition de 2022 a permis de mettre en lumière nous enchanteront dans les années à venir.

Les enregistrements *live* rassemblés ici témoignent des moments d’émotion que nous avons pu partager avec un public enthousiaste en Belgique et au-delà des frontières, et qui, nous l’espérons, offriront une parenthèse de joie et de beauté dans un monde plus que jamais troublé. Parmi les moments forts de cette session, les sonates de Boccherini en première épreuve, les récitals de demi-finale, mais également les concerti de Haydn accompagnés par l’Orchestre Royal de Chambre de Wallonie dirigé par Vahan Mardirossian, et les prestations de finale avec le Brussels Philharmonic sous la baguette de Stéphane Denève. Outre le grand répertoire du violoncelle, les deux œuvres inédites commandées à Daan Janssens (*Wie aus der Ferne*) et Jörg Widmann (*5 Albumblätter*) sont reprises dans ce coffret.

Que vous ayez suivi le Concours depuis les salles de concert ou via les médias qui ont couvert l’événement avec leur enthousiasme habituel, ces enregistrements vous permettront de revivre quelques grands moments de la session. Nous nous réjouissons par ailleurs de retrouver ces superbes musiciens lors des nombreux concerts et récitals qu’ils donneront après le Concours. Souhaitons-leur une carrière riche et épanouissante !

NICOLAS DERNONCOURT, *Secrétaire général du Concours Reine Elisabeth*

De beslissing om in 2017 de cello toe te voegen aan de disciplines van de Koningin Elisabethwedstrijd was een belangrijk keerpunt in de geschiedenis van het Concours. Het succes van die eerste sessie bevestigde de belangstelling voor deze nieuwe wedstrijd, zowel bij jonge cellisten als onder professionele musici. De sessie die onlangs plaatsvond, gaf eens te meer blijk van de niet aflatende aantrekkingskracht van het instrument.
En we zijn ervan overtuigd dat de jonge musici die we tijdens deze editie 2022 voor het voetlicht hebben gebracht ons, net zoals de laureaten van 2017, de komende jaren zullen blijven fascineren.
De liveopnames op deze cd getuigen van de emotionele momenten die wij met een enthousiast publiek in België en daarbuiten gedeeld hebben. We hopen dat die selectie een rustpunt vol vreugde en schoonheid kan bieden in een wereld die almaar onrustiger wordt. Tot de hoogtepunten van deze sessie behoren de sonates van Boccherini in de eerste ronde en de recitals in de halve finale, alsook Haydns *Concerti* met het Orchestre Royal de Chambre de Wallonie onder leiding van Vahan Mardirossian, en de optredens van de finalisten aan de zijde van het Brussels Philharmonic en dirigent Stéphane Denève. Behalve het grote cellorepertoire bevat deze box ook twee nieuwe opdrachtwerken van Daan Janssens (*Wie aus der Ferne*) en Jörg Widmann (*5 Albumblätter*).
Of u het Concours nu gevolgd heeft vanuit de concertzalen of via de media, die het evenement even enthousiast als altijd verslagen hebben, dankzij deze opnames kunt u enkele van de markante momenten van de sessie herbeleven. Wij verheugen ons erop deze fantastische musici terug te zien tijdens de vele concerten en recitals die zij na het Concours nog zullen geven, en wij wensen hun een rijke en bevredigende carrière toe!

NICOLAS DERNONCOURT, *Secretaris-generaal van de Koningin Elisabethwedstrijd*

The addition of the cello to the disciplines included in the Queen Elisabeth Competition in 2017 was an important turning point in the history of the Competition. The first cello Competition was a great success, reassuring us of the high level of interest in it both among young cellists and in the professional world. This time around, the Competition has once again shown the instrument's appeal. We are certain that, like the laureates selected in 2017, the young musicians showcased at this year's competition will continue to enchant us in the years to come.

The live recordings in this collection capture moments filled with emotion that we have been able to share with enthusiastic audiences in Belgium and abroad, which we hope will serve as an oasis of joy and beauty in a world that is more troubled than ever. Highlights of this year's competition included Boccherini's sonatas in the first round, the recitals of the semi-final, Haydn's concerti accompanied by the Royal Chamber Orchestra of Wallonia, conducted by Vahan Mardirossian, and the final performances with the Brussels Philharmonic conducted by Stéphane Denève. As well as classics from the cello repertoire, the two new commissioned works, *Wie aus der Ferne* by Daan Janssens and *5 Albumblätter* by Jörg Widmann, are also included in this collection.

Whether you followed the Competition from inside the venues or through the media, which covered the event with the usual enthusiasm, these recordings will allow you to relive some of its high points. We will be delighted to see these superb musicians perform again at many concerts and recitals after the Competition.

We wish them a rich and fulfilling career!

NICOLAS DERNONCOURT, *Secretary General of the Queen Elisabeth Competition*

The Competition's official cellists

Kristína Chalmovská
Sebastian Comberti
Richard Lester
Karel Steylaerts

The Competition's official pianists

Victor Santiago Asuncion
Tatiana Chernichka
José Gallardo
Thomas Hoppe
Anna Naretto

Jury 2022

Gilles Ledure (CHAIRPERSON)

Gautier Capuçon
Myung-Wha Chung
Natalie Clein
Roel Dieltiens
Anne Gastinel
Marie Hallynck
Frans Helmerson
Anssi Karttunen
Mischa Maisky
Antonio Meneses
Sharon Robinson
Jian Wang
Sonia Wieder-Atherton

Compulsory work for the semi-final [Commission]

Daan Janssens, "*Wie aus der Ferne*"

A FEW WORDS FROM DAAN JANSSENS ABOUT HIS WORK

'Wie aus der Ferne' (As if from afar) is the heading that Robert Schumann gave to the penultimate piece in the *Davidsbündlertänze* sequence of pieces for piano. In his piano works, two musical characters alternate constantly: the impetuous Florestan and the more restrained and lyrical Eusebius. 'Wie aus der Ferne' is also the name of an air in the second act of Richard Wagner's opera *Der fliegende Holländer*: in this duet sung by the Dutchman and Senta, the woman who will eventually free him from his curse, the characters sing side by side at the beginning, each expressing their own feelings. Little by little, the two vocal parts converge, merging at the very end of the duet.

When I was asked to write a piece for cello and piano, I drew inspiration from those compositions by Schumann and Wagner. At the beginning of the piece, the cello and the piano express two very different characters: the cello plays boisterous and unpredictable musical figures, while the piano is more controlled. Slowly, however, the two characters move closer to one another, finally merging completely in the last part of the composition.

www.daanjanssens.be

The commission of the compulsory work was made possible thanks to the support of sabam for culture

Compulsory work for the final [Commission]

Jörg Widmann, "*5 Albumblätter*"

A FEW WORDS FROM JÖRG WIDMANN ABOUT HIS WORK

My *5 Albumblätter* are, as the title of each piece indicates, in homage to Robert Schumann. The most obvious reference is probably in the opening piece *Adagio ohne Allegro*, which alludes to a Schumann composition that is particularly close to my heart, the *Adagio und Allegro* for cello and piano. The same is true of the last work of the album, which is entitled *Mit Humor* (with humour), just like the first of Schumann's *Fünf Stücke im Volkston*.
The second piece, *Liebelei*, is characterised by an obsessive staccato rhythm. The piece becomes freer and freer until it resembles a folk song, before returning playfully to the rapid staccato beat. Like a slowed-down melancholic yodel, the short central movement, *Lied im Volkston* is based on a recurring descending minor third motive. In the fourth piece, a bossa nova, Clara and Robert dance on an imaginary dance floor. Aside from its dreamlike lyrical

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quality, what particularly fascinates me about Schuman's music is its exaltation, incandescence, and youthfulness, especially in the music he wrote for cello. It was a joy to transpose that enthusiasm to the present, in my own musical language, in the knowledge that the music would be performed by young musicians, and that the pages would come to life through their fingers and in their hearts. I hope that the young cellists, the orchestra, and the audience will take great pleasure in discovering the different worlds of the *5 Albumblätter*.

www.joergwidmann.com

With the support of Fund Fonds Fonds Baillet Latour

Hayoung Choi

° 06/02/1998

FIRST PRIZE

Queen Elisabeth International Grand Prize – Queen Mathilde Prize

Born in Bielefeld in Germany, HAYOUNG CHOI studied at the Korean National University of Arts with Myung-Wha Chung and Hyongwon Chang, the Purcell School for Young Musicians in England with Alexander Boyarsky, and then at the Kronberg Academy, where she was taught by Frans Helmerson and Wolfgang Emanuel Schmidt. She has won first prize in several international competitions, including the Krzysztof Penderecki Competition in Poland, the International Johannes Brahms Competition in Austria, the Antonio Janigro Competition in Croatia, and the Justus Dotzauer Competition in Germany. She has performed as a soloist with Kremerata Baltica, the Camerata Salzburg, the Frankfurter Opern- und Museumsorchester, the Kraków Philharmonic Orchestra, the Olsztyn Philharmonic Orchestra and the Suwon Philharmonic Orchestra.

INSTRUMENT : NICOLA BERGONZI, LOANED BY THE FLORIAN LEONHARD FELLOWSHIP

Yibai Chen

° 30/09/2001

SECOND PRIZE

Prize of the Belgian Federal Government, awarded by the Belgian Science Policy

YIBAI CHEN began taking cello lessons at the age of five from Meijuan Liu at the Shanghai Conservatory of Music. He then studied under Danjulo Ishizaka at the Universität der Künste in Berlin and is now engaged in further studies at the Hochschule für Musik in Basle. He has taken part in numerous masterclasses, taught by David Geringas, Jens Peter Maintz, Jian Wang, Martti Rousi, Liwei Qin, Tsuyoshi Tsutsumi, Gabriel Schwabe, and Wen-Sinn Yang, and by the violinist Daniel Hope and the pianist Jacques Ammon. Yibai Chen has won third prize at the Lutosławski competition in Warsaw, second prize at the Enescu competition in Romania, and fifth prize at the Tchaikovsky competition (at the age of seventeen). He has performed with the Amadeus Chamber Orchestra, the Polish National Opera, the Südwestdeutsche Philharmonie Konstanz, the Shanghai Philharmonic Orchestra, the Gauteng Philharmonic Orchestra, and the Cape Town Philharmonic, among others.

INSTRUMENT : CARLO GIUSEPPE TESTORE

Marcel Johannes Kits

° 02/05/1995

THIRD PRIZE

Count de Launoit Prize

From the age of four, MARCEL JOHANNES KITS showed a great interest in the cello. He began his training in Tallinn, then continued his studies in Germany under Francis Gouton and Jens Peter Maintz. He has mostly performed in his home country, Estonia, and in Europe (at the Elbphilharmonie, the Boulez Saal, and the Berliner Philharmonie, among other venues), and has also played in St Petersburg, Moscow, and Israel. He has also appeared as a guest at, among other events, the Olympus Festival and the Festpiele Mecklenburg-Vorpommern. He won first prize at the International Johannes Brahms Competition in Austria in 2016 and at the Enescu Competition in Romania in 2018 and was a semi-finalist of the ARD International Music Competition in 2019. Passionate about chamber music, he has played in a trio since he was nine years old with Robert Traksmann and Rasmus Andreas Raide, with whom he has recorded numerous CDs for the Deutsche Stiftung Musikleben, the foundation that loans him the Francesco Ruggieri cello he plays.

INSTRUMENT : FRANCESCO RUGGERI (1674), LOANED BY THE DEUTSCHE STIFTUNG MUSIKLEBEN

Oleksiy Shadrin

° 10/06/1993

FOURTH PRIZE

Prize of the Governments of the Belgian Communities,
this year awarded by the Government of the Flemish-speaking Community

Born into a family of musicians, **OLEKSIY SHADRIN** completed the master's program at the Kronberg Academy. He won first prize at the Mykola Lysenko International Music Competition and third prize at the Prague Spring International Music Festival. Oleksiy Shadrin has performed as a soloist with orchestras such as the National Philharmonic of Ukraine, the orchestra of the Opéra National de Montpellier, and the Südwestdeutsche Philharmonie Konstanz. In 2016, he made his debut at the Berliner Philharmoniker. The following year, he performed as a soloist with the NDR Radiophilharmonie, conducted by Andrew Manze at the Grosser Sendesaal in Hanover. Oleksiy Shadrin obtained his bachelor's and master's degrees from the Hochschule für Musik, Theater und Medien in Hanover, where he was taught by Leonid Gorokhov. He is currently studying under Frans Helmerson at the Kronberg Academy. Since September 2020, he has also been an artist in residence at the Queen Elisabeth Music Chapel, where he is studying under Gary Hoffman.

INSTRUMENT : DOMENICO MONTAGNANA

Petar Pejčić

° 04/03/2002

FIFTH PRIZE

Brussels-Capital Region Prize

PETAR PEJČIĆ studies at the Hochschule für Musik und Theater Felix Mendelssohn Bartholdy in Leipzig under Peter Bruns. He won the AENA Special Prize at the Pablo Casals Competition in Spain in 2020, second prize at the Anna Kull Competition the same year, and third prize at the Felix Mendelssohn Bartholdy University Competition in 2019. Petar Pejčić has performed with orchestras including the Konzerthausorchester Berlin, the Graz Philharmonic, the Serbian Radio Symphony Orchestra, and Camerata Balcanica. Keen to broaden his musical horizons, he collaborated with the choreographer Jacopo Godani and the Dresden Frankfurt Dance Company on the project BACH OFF ! An ambassador for the Pablo Casals Foundation in 2020, he is a scholarship holder of the Internationale Musikakademie in Liechtenstein, the Yehudi Menuhin Live Music Now Foundation, and the Freunde Junger Musiker Foundation and received the Günter Henle scholarship from the Peter Klöckner Foundation in 2021.

INSTRUMENT : STEPHAN VON BAEHR (PARIS, 2012),
LOANED BY THE DEUTSCHE STIFTUNG MUSIKLEBEN

Bryan Cheng

° 26/08/1997

SIXTH PRIZE

City of Brussels Prize

BRYAN CHENG won first prize at the UNISA International Strings Competition in Pretoria and second prize and the audience prize at the Geneva International Music Competition. He first performed in a recital at Carnegie Hall at the age of fourteen, then at the Elbphilharmonie in 2018 with the Deutsche Kammerphilharmonie Bremen and will perform next season with the Deutsches Symphonie-Orchester at the Philharmonie in Berlin. Bryan Cheng has also performed as a soloist with the Johannesburg Philharmonic Orchestra, the Orchestre Symphonique de Montréal, the Orchestre de la Suisse Romande, the Helsinki Philharmonic Orchestra, and the National Arts Centre Orchestra Ottawa. As a chamber musician, he performs as a member of the Cheng² Duo and with musicians such as Christian Tetzlaff, Lars Vogt, and Antje Weithaas. Bryan Cheng has recorded three albums with the Audite label, *Russian Legends*, *Violonchelo del Fuego* and *Violoncelle Français*.

INSTRUMENT : "BONJOUR" – ANTONIO STRADIVARI (1696),
LOANED BY THE CANADA COUNCIL FOR THE ARTS MUSICAL INSTRUMENT BANK

Laureates

Jeremias Fliedl

° 29/10/1999

Stéphanie Huang

° 13/03/1996

Canvas/Klara-Prijs

Prix Musiq3

(Public Prize)

Woochan Jeong

° 25/05/1999

Taeguk Mun

° 02/05/1994

Samuel Niederhauser

° 02/02/1998

Sul Yoon

° 18/10/1995

Orchestre Royal de Chambre de Wallonie

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In 1958, Lola Bobesco created ‘Les Solistes de Bruxelles’ [Brussels Soloists], renamed ‘Ensemble d’archets Eugène Ysaÿe’ [Eugène Ysaÿe String Ensemble], now known as the ORCHESTRE ROYAL DE CHAMBRE DE WALLONIE [Royal Chamber Orchestra of Wallonia]. Following the last Music Directors, Augustin Dumay (2003-2013) and Frank Braley (2014-2019), Vahan Mardirossian took the baton to continue their work of excellence.

The orchestra has worked together regularly with the biggest names in music on the most important international stages, as well as performing regularly in Mons, the Cultural Capital of the Wallonia-Brussels Federation and the European Capital of Culture 2015 : José Van Dam, Mstislav Rostropovitch, Aldo Ciccolini, Mischa Maisky, Maurice André, Arthur Grumiaux, Philippe Hirschhorn, Georges Octors, Jean-Pierre Wallez, Gidon Kremer, Louis Lortie, Jian Wang, Ivry Gitlis, Antoine Tamestit, Henri Demarquette, Richard Galliano, the Modigliani Quartet, Jean-Philippe Collard, Gérard Caussé, Renaud and Gautier Capuçon, Augustin Dumay, Maria-João Pires ; in Paris, Beijing, Abu Dhabi, Amsterdam, Rotterdam, Bucharest, Bayreuth, Munich, Luxembourg, Zurich, Geneva, St Petersburg, Brussels, etc.

The orchestra is a regular partner of the Queen Elisabeth Competition since more than twenty years, the Queen Elisabeth Music Chapel, and many Belgian and international music festivals. The Royal Chamber Orchestra of Wallonia performs often under the direction of Jean-François Chamberlan, its principal violinist.

In Mons, with Mars (Mons Arts de la Scène) [Mons Performing Arts], and the support of the City of Mons, the orchestra gives concerts with a diversified and original repertoire. It presents concerts for young audiences and offers services to young artists from the Mons Academy of Music and ARTS^{2} (École Supérieure des Arts).

www.orcw.be

Vahan Mardirossian

© RINO NOVIELLO

After spending nine years at the head of the Caen Orchestra, VAHAN MARDIROSSIAN was appointed Chief Conductor of the City Chamber Orchestra of Hong Kong in 2019 and Music Director of the Royal Chamber Orchestra of Wallonia in 2020. He has also been Music Director of the National Chamber Orchestra of Armenia since 2011. Internationally renowned pianist and conductor, he has been combining his two passions for several years by simultaneously playing and conducting piano concertos (Bach, Haydn, Mozart, Beethoven, Grieg, Shostakovich, etc.). As a soloist, he has performed under the direction of great conductors such as Kurt Masur, Paavo Järvi, Yutaka Sado, John Axelrod and Yuri Ahronovith. He has also recorded several CDs of Schubert, Brahms, Bach, Handel, Beethoven, Tanguy, and Mulsant. He is regularly invited to conduct prestigious orchestras such as the NHK Symphony, the New Japan Philharmonic, Tokyo Philharmonic, Prague Radio Symphony, Orchestre National des Pays de la Loire, Sanremo Sinfonica, Royal Seville Symphony, Philharmonie Südwestfalen and the Orchestre Colonne.
He has collaborated with internationally renowned soloists including Ivry Gitlis, Alexander Markov, Augustin Dumay, Akiko Suwanai, Sergeï Babayan, Alexandre Kantorow, Lars Vogt, Vladimir Sverdlov-Ashkenazy, Brigitte Engerer, Richard Galliano, Gary Hoffmann, Roland Pidoux, Alexandra Soumm, Alexander Ghindin, Polina Leschenko, Trio Wanderer, Jean-Claude Pennetier, Jacques Rouvier, Marc Coppey, Pavel Vernikov and Stéphanie-Marie Degand. His repertoire ranges from baroque to contemporary works (incl. Tanguy, Saariaho, Rautavaara, Hersant, Dutilleux, Rihm, Kagel, Crumb, Ligeti, Mulsant and Canat de Chizy).
www.vahanmardirossian.com

Stéphane Denève

© BART DEWAELE

STÉPHANE DENÈVE is Music Director of the Brussels Philharmonic and the St. Louis Symphony Orchestra, Principal Guest Conductor of The Philadelphia Orchestra and Director of Brussels Philharmonic's Centre for Future Orchestral Repertoire (CffOR). He previously served as Chief Conductor of Stuttgart Radio Symphony Orchestra (SWR) and Music Director of the Royal Scottish National Orchestra. In 2023, Denève will assume the position of Principal Guest Conductor of the Netherlands Radio Philharmonic Orchestra. At home in a very wide repertoire, he has great affinity for French music and is a passionate advocate for music of the 21st century. He performs with the worlds' most renowned orchestras, such as the Royal Concertgebouw, Bavarian Radio Symphony, Munich Philharmonic, NHK Symphony, Vienna Symphony, Orchestra dell'Accademia Nazionale di Santa Cecilia, Orchestre National de France, London Symphony, Philharmonia Orchestra, Deutsches Symphonie Orchester Berlin, Swedish Radio Symphony, Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic and San Francisco Symphony. Stéphane Denève has led opera productions at the Royal Opera House, Glyndebourne, La Scala, Saito Kinen, Gran Teatro de Liceu, Dutch National Opera, La Monnaie and the Opéra National de Paris. He enjoys close relationships with many of the world's leading soloists, including Jean-Yves Thibaudet, Leif Ove Andsnes, Yo-Yo Ma, Lang Lang, Leonidas Kavakos, Nikolaj Szeps-Znaider, Frank Peter Zimmermann, Gil Shaham, James Ehnes, Emanuel Ax, Lars Vogt, Nikolay Lugansky, Paul Lewis, Joshua Bell, Hilary Hahn, Renaud and Gautier Capuçon. He has won critical acclaim for his recordings of Poulenc, Debussy, Ravel, Roussel, Franck, Connesson, Prokofiev and Honegger.

www.stephanedeneve.com

Brussels Philharmonic

The BRUSSELS PHILHARMONIC was founded in 1935 by the Belgian public broadcaster (NIR/INR). Since its creation, it has worked with top international conductors and soloists, and was and is known to be a pioneer in performing contemporary music – a reputation that brought world-renowned composers such as Bartók, Stravinsky and Messiaen to Brussels.
The French top conductor Stéphane Denève is the Music Director of the Brussels Philharmonic. His passion for music of the 21st century and his personal mission to open up a dialogue between the repertoire of the past and that of the future ties in with the DNA of the orchestra. Starting in the 2022-23 season, Kazushi Ono will take up the baton as Music Director.
At the international level, the Brussels Philharmonic has made a name for itself, with regular appearances in the major European capitals, as well as tours and concerts in amongst others Japan and the USA. The orchestra is internationally acclaimed for its expertise in film music, one highlight being the Oscar-winning score for 'The Artist'. A regular partner of the Film Fest Gent and of MotorMusic, the orchestra participates each year in concerts with iconic films.
Meanwhile, the Brussels Philharmonic has proven to be a pioneer in other respects, with ground-breaking initiatives including the Tax Shelter, the BXLphil app, the Symphonic Sporting Jacket, the establishment of a foundation for the purchase of string instruments and the partnership with Brussels Airlines; the orchestra embraces innovation in every area and all levels of its activities. The recordings of Brussels Philharmonic (Deutsche Grammophon, Palazzetto Bru Zane, Klara/Warner Classics, Film Fest Gent, Brussels Philharmonic Recordings) have been warmly received by the international press and awarded an ECHO Klassik, 'Choc de l'année de Classica' and 'Diapason d'Or de l'année', amongst others. The Brussels Philharmonic is an institution of the Flemish Community.
www.brusselsphilharmonic.be

Textes en français disponibles sur **www.concoursreineelisabeth.be**
Teksten in het Nederlands beschikbaar op **www.koninginelisabethwedstrijd.be**

Queen Elisabeth Competition vzw/asbl, Wolstraat 20 Rue aux Laines, 1000 Brussels (Belgium)
www.queenelisabethcompetition.be

QEC2022

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Orchestre Royal de Chambre de Wallonie
Vahan Mardirossian, *conductor*

Brussels Philharmonic
Stéphane Denève, *conductor*

Hayoung Choi, *1st prize*
Yibai Chen, *2nd prize*
Marcel Johannes Kits, *3rd prize*
Oleksiy Shadrin, *4th prize*
Petar Pejčić, *5th prize*
Bryan Cheng, *6th prize*

Jeremias Fliedl, *laureate*
Stéphanie Huang, *laureate*
Woochan Jeong, *laureate*
Taeguk Mun, *laureate*
Samuel Niederhauser, *laureate*
Sul Yoon, *laureate*

Kristína Chalmovská, Sebastian Comberti, Richard Lester, Karel Steylaerts, cello
Victor Santiago Asuncion, Tatiana Chernichka, José Gallardo, Thomas Hoppe, Anna Naretto, piano